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Poeri. He cannot return her love, being affianced to Rachel, a poor maiden of his own hated race. The great Pharaoh, on the day of his triumphal entry into Thebes from his wars in Ethiopia, sees the splendid Jahoser, and determines to make her his queen. After various strange adventures, in which there is the usual amount of plotting and fate, Pharaoh possesses himself of his prize, and makes her queen against her will. The inferior love-stratagems are gradually eclipsed by the rising tragedy of the miracles of God. Moses and Aaron appear; one after another the plagues fall upon the land; and the story ends grandly with the passage of the Red Sea and the drowning of Pharaoh and his host. Jahoser is left sovereign queen, to reign her time, and to tell after four thousand years her story to a German professor.

M. Gautier has done for Thebes in this book what Max Uhlemann did for Memphis in his vision of three days in that city. He has transported us to the ancient capital of Upper Egypt, and shown us in a panorama the scenes of its varied and wonderful life, in palace and in temple, on the farm, the street, and the river, in the rich neighborhood and the squalid slave quarter, in holiday grandeur and in evening quiet. The description is fresh, accurate, and admirable.

5. — *Memoirs of the Early Italian Painters, and of the Progress of Painting in Italy.* By MRS. JAMESON. New Edition, with numerous Illustrations. London: John Murray. 1858. Post 8vo. pp. 364.

THE circumstances under which this new edition of Mrs. Jameson's "Italian Painters" has been published, have given rise to an unpleasant and somewhat acrimonious controversy, in which the lady herself has been drawn to take part. We are not competent to judge of the merits of the case; but if the present edition has forestalled any more complete and elaborate work, it is certainly much to be regretted. The great and patent defect of this book is its incompleteness. It leaves out some names in the period surveyed which are quite worthy of mention, and it says not a word about the school of Genoa and the greater school of Bologna. These, indeed, came later than the painters who pass under the author's notice; yet are not Guido, Domenichino, and the Caracci properly to be classed with the great Italian masters?

But it is ungracious to quarrel with so charming a volume because it ends too soon. What there is of it is exquisite. Mrs. Jameson's judgments in matters of art, especially of sacred and legendary art, have to us almost the force of law, so uniformly have we found them to

correspond with our own impressions. In this volume she does not give criticisms of pictures so much as sketches of the lives and estimates of the genius of the painters whom she notices. Beginning with Cimabue and ending with the Venetian school, her survey includes nearly all the great names in Italian painting for a period of three centuries. Though her favorites are evidently those whom the consenting voice of all subsequent time has placed first, Giotto, Da Vinci, Michel Angelo, Raphael, and Titian, she yet gives to all the rest their fair proportion of notice, and an impartial and sympathetic treatment. There is no attempt to exalt any master at the expense of his brethren. In this respect the sketches and criticisms of Mrs. Jameson are in admirable contrast with the brilliant panegyrics and tirades of Mr. Ruskin.

The illustrations which embellish the volume are not wanting in spirit, yet we can hardly consider them as fit for such a work. New steel plates would doubtless have increased the cost, but we cannot well be content with such rough drawings of noble faces, and such faint outlines of great pictures. The representations of Raphael's cartoons are caricatures, and some of the heads are not much better.

The volume is without an index, which is certainly a serious defect in a work of this kind. Indeed, we cannot wonder that Mrs. Jameson should object to the manner of its publication. It is to be hoped that her design of enlarging and perfecting it will not be relinquished.

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- 6.—*Memoirs of the Pretenders and their Adherents.* By JOHN HENEGAGE JESSE. New Edition. Complete in One Volume, with a General Index and Additional Portraits. London: H. G. Bohn. 1858. Post 8vo. pp. 564.

MR. BOHN is doing good service in commencing his "Historical" Series with the learned studies of Mr. Jesse. Works so full of research deserve a larger circulation than they could have gained in the former expensive edition. The present work is a fit sequel to the history of England under the reign of the Stuarts, and finishes the record of that unfortunate royal race. The romances of Scott have rescued the heroism of the Jacobite party in Scotland from the disgrace of its failure; but Scott tells only a small part of the story, and that not always accurately. Mr. Jesse is impartial, and his account of battles is as careful and minute as his analyses of motive and character are acute and unsparing. He loves his theme, but he does not set the virtues of James or of Charles Stuart in such relief as to hide their vices. The weakness of the one and the rashness of the other are not covered